



SERIAL 57

-KINGA'

| | |
|-------------------------|--|
| PRODUCER | *** JOHN NATHAN-TURNER |
| DIRECTOR | *** PETER GRIMWADE |
| PRODUCTION MANAGER | *** ANN FAGGETTER |
| AFM | *** VAL McCrimmon |
| PRODUCTION ASSISTANT | *** ROSEMARY PARSONS |
| SCRIPT EDITOR | *** SUE PLUMB |
| PRODUCTION ASSOCIATE | *** ERIC SAWARD |
| DESIGNER | *** ANGELA SMITH |
| DESIGN ASSISTANT | *** MALCOLM THORNTON |
| PROP BUYER | *** MARTIN METHVEN |
| VISUAL EFFECTS DESIGNER | *** CHRIS FARADAY |
| COSTUME DESIGNER | *** PETER LOGAN |
| MAKE-UP ARTIST | *** BARBARA KIDD |
| TM1 | *** SUZAN BROAD |
| TM2 | *** MIKE JEFFERIES |
| VIDEO EFFECTS | *** DAVID HARE |
| VISION MIXER | *** DAVE CHAPMAN |
| CAMERA CREW | *** JAMES GOULD |
| SENIOR CAMERAMAN | *** 11 |
| SCENE CREW | *** ALEC WHEAL |
| FLOOR ASSISTANT | *** CHICK HETHERINGTON/MIKE CHARLES BEESON JENNINGS |
| SOUND SUPERVISOR | *** ALAN MACHIN |
| SPECIAL SOUND | *** DICK MILLS |
| INCIDENTAL MUSIC | *** PETER HOWELL |
| GRAM OP | *** ANDY STACEY |
| CAMERAMAN | *** |
| ASSISTANT | *** |
| SOUND RECORDIST | *** |
| ASSISTANT | *** |
| FILM EDITOR | *** |
| VT EDITOR | *** STEVE MURRAY |

1ST TRANSMISSION

DURATION

24'17"

Spool: L09440
L0 9438

PROGRAMME NO

50/LDL D204A

| | | | |
|---|---------------------|------------------------------|--|
| DEP | RAMA SERIES/SERIALS | From | JOHN NATHAN-TURNER |
| PRODUCER OF | 'DOCTOR WHO' | | |
| Script Editor | ERIC SAWARD | Project No. | 50/LDL D202L |
| Title of Play, Series episode or Serial | | 'KINDA' | (5Y) |
| Author (and Translator) | CHRISTOPHER BAILEY | Dramatised/ Adapted by | |
| Director (if known) | PETER GRIMWADE | Rec. Wk. & Day (if known) | 30 & 32 |
| Studio | TC8 & TC1 | TX Week & Day (if known) | 30: Wed, Thur, Fri 32: " " " |
| Approx. No. & Type of Sets | | Cast * | Large (20 plus) / Medium / Small (6 minus) |
| Possible Film Req. | | | |

TYPE OF DRAMA Modern or Period (give date)

Comedy, Drama, Suspense, Thriller, etc.

Science fiction adventure

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The DOCTOR and party arrive on the planet of DEVA LOKA. NYSSA is ordered to rest while the DOCTOR, ADRIC and TEGAN explore the planet. First they discover the Windchimes, a place of meditation used by the KINDA; then the Total Survival Suit (TSS) which activates itself escorting the DOCTOR and ADRIC (TEGAN is left dreaming at the Windchimes) to the fortified Dome of an expeditionary team. SANDERS, the leader, believes the KINDA are responsible for the disappearance of several of his men and, as a reprisal, has taken two KINDA hostages. TODD, the science officer, argues the KINDA's innocence, also believing them to be telepathic and more intellectual than they appear. HINDLE, the security officer, has become unhinged by events and oscillates between manic aggression and cowardly submission.

Meanwhile, TEGAN is dreaming some very strange dreams, in which she meets the evil manifestation of a MARA, whose main preoccupation is to experience life through her mind.

(SANDERS decides to search for his missing crew members leaving HINDLE in command. SANDERS meets PANNA, the wise woman of the KINDA tribe, and her young companion KARUNA. The women present him with a very

unusual box. Back at the Dome, HINDLE has completely flipped. Fearing an imaginary attack from the KINDA, he has imprisoned the DOCTOR and TODD and ordered the Dome's self-destruct charges made ready. SANDERS returns to the DOME a changed man. With him he brings the box which he gives to HINDLE. Fearing a trap, HINDLE orders the Doctor to open it. This he does and the Dome is filled with beautiful images of life on DEVA LOKA. During the confusion, the DOCTOR and TODD escape.

Tiring of TEGAN, the MARA has now entered the mind of ARIS, a mute, KINDA male and learned the prophesy that such a male will gain voice (only certain female members of the tribe speak) and lead the KINDA tribe in a great war. This very much appeals to the evil MARA.

The DOCTOR and TODD find their way to PANNA's cave and also learn of the prophesy and PANNA's concern that it is about to be fulfilled. In a vision PANNA shows what is to come: the total destruction of the

continued ...

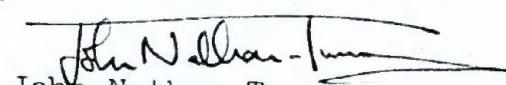
ANY OTHER POINTS (e.g. names of leading artists if known)

(STORY 3 IN TRANSMISSION ORDER)

Starring PETER DAVISON as the DOCTOR, MATTHEW WATERHOUSE as ADRIC, JANET FIELDING as TEGAN & SARAH SUTTON as NYSSA.

Guest stars: RICHARD TODD as SANDERS, NERYS HUGHES as TODD & MARY MORRIS

PRODUCER'S SIGNATURE:



John Nathan-Turner

Date:

as PANNA

KINDA tribe through a war ARIS/MARA will declare on the Dome. During the vision PANNA expires.

At the Dome, HINDLE now awaits a real attack, while ADRIC tries frantically to escape.

The DOCTOR collects TEGAN from the Windchimes and learns of her dream, KARUNA confirming the danger of dreaming alone at such a place as it allows evil to pass through the dreamer to DEVA LOKA. TEGAN has been the unsuspecting gateway for the MARA.

ARIS/MARA prepares an attack, having convinced the KINDA he is the fulfilment of the prophesy. The TSS comes from the Dome, but instead of a battle, TRICKSTER, the KINDA's jester, performs an amazing dance around the Suit, confusing the operator and causing it to overbalance. The Suit is opened and ADRIC is found; he had used the TSS to escape. During TRICKSTER's dance, ADRIC had accidentally fired a gun built into the Suit and wounded ARIS/MARA, who has limped away into the forest.

The DOCTOR rushes into the Dome and with TODD's help prevents HINDLE setting off his explosives. He then goes after ARIS/MARA trapping him in a ring of mirrors, causing the MARA to leave ARIS and return to his own world.

At TODD's insistence, plans to colonise the planet are dropped. The KINDA are to be left in peace.)

"DOCTOR WHO"

SERIAL 5Y

EPISODE 3: 'Kinda'

by

Christopher Bailey

TELECINE 35mm (38") S.O.F.

| | | |
|---------|----------------------------|--------------------------|
| SUPPOSE | <u>Opening Titles:</u> | <u>T/J SLIDES</u> |
| | | 1. KINDA |
| | | 2. by Christopher Bailey |
| | | 3. Part Three |

END TELECINE 35mm

REPRISE:- (FROM EPISODE 2 Scene 28)

CU BOX

M.3s SANDERS/DOC/
TODD

(THE DOCTOR,
TODD AND
SANDERS ARE
WITH THE BOX
ON THE FLOOR,
IN THE MIDDLE
OF THEM)

Music

THE DOCTOR: (URGENTLY TO
SANDERS) Where did you get
the box?

SANDERS: (VAGUELY) What? ...
It was given to me.

THE DOCTOR: But by whom?

SANDERS: Someone.

TODD: There could be anything
in it.

THE DOCTOR: Yes, I know. (TO SANDERS)
Sanders. Do you know what's in the
box?/

CU SANDERS

(00'04")

SANDERS: I ... No ... I
can't remember. /

3s SANDERS/DOC/TODD

(HINDLE'S FACE
IN THE TV EYE
IS JOINED BY
ADRIC)

BCU HINDLE

HINDLE: You in there.

(THE DOCTOR LOOKS
TOWARDS HINDLE)

You, Doctor, Open the box.

THE DOCTOR: I don't think
that would be very wise.

HINDLE: Open it.

TODD: You're mad. We don't
know what's in it. /

C. 2s ADRIC/HINDLE
with TODD/DOC/SANDERS
on screen

HINDLE: Open it and find out.

3s SANDERS/DOC/TODD

THE DOCTOR: It could be very dangerous.

HINDLE: Open it. Or I'll have
you shot.

Music

TODD: Don't! It could kill us.

THE DOCTOR: (TO TODD) Unfortunately
so could Hindle. /

MCU scanner

MCU DOC

CU TODD

MCU box

(THE DOCTOR
STARTS TO
UNFASTEN THE
BOX)

BCU TODD

TODD: (SCREAMS) No!

BCU DOC

END OF REPRISE

DOCTOR WHO
SPECIAL 51
EPISODE 3: "Kinda"
by
Christopher Bailey

LINE 35mm

(58")

S.Q.P.

SUPPOSE CAM

Opening
Titles:

T/V STORIES

1. Kinda

2. by Christopher Bailey

3. Part Three

END TELECINE 35mm

END TELECINE 35 mm

(REPRISE)

2A 5A 3A

(38) 5 A 1. INT. DOME: THE GUARDROOM. DAY.
3s SANDERS/DOC/TODD

(THE DOCTOR OPENS
THE BOX.)

Music
(Cont.)

(39) 2 A
MCU doll in TODD's
hands

A SMALL CRUDE 'GREEN
MAN' JACK-IN-THE-
BOX DOLL POPS UP
AND GRINS AT THEM,
NODDING.

SANDERS LAUGHS.
TODD AND THE DOCTOR,
AFTER THE INITIAL
SURPRISE, JOIN IN)

(40) 5 A
3s SANDERS/DOC/TODD

TODD: (SMILING) Oh, Oh, Oh.
Is that it?

(00'13")

(TAKING DOLL OUT OF
BOX)

3 next

THE DOCTOR: (SMILING) Well we've established one thing.

TODD: (SMILING) What?

THE DOCTOR: (SMILING) The kinda have a sense of humour.

(41) 3 A
+ MCU Scanner
HINDLE

(HINDLE IN THE TV EYE. FRANTIC)

(42) 5 A
3s SANDERS/DOC/TODD

HINDLE: What's happening?
What's funny?

THE DOCTOR: Absolutely Nothing. (STOPS)
Wait - !

Tighten to CU box

Music

(THE BOX EMITS A SINGLE PURE, SUSTAINED SOUND.)

INS. CENTRAL ROOM

(43) 2 A scanner going out
(44) 3 A light going out
M2s ADRIC/HINDLE with 3s on screen
CU DOC

ALL THE ELECTRICS ADRIC: The power's FLICKER AND CUT OUT. failing!
THE LIGHTS, THE TV EYE, THE LOCK TO THE CELL DOOR.

(47) 5 A
CU lock.
zoom out to
3s DOC/TODD/
SANDERS

THE DOOR, RELEASED,
SWINGS OPEN.

THE SCENE IS NOW DAYLIT, THROUGH THE WINDOW)

Track back and crane up to reveal cage as door TODD: I don't believe it.
opens. This is impossible. As a See DOC & scientist I find myself simply TODD come out. unable to believe... Doctor?

THE DOCTOR: (FINGER TO LIPS)
Ssssh.

3 next

(48) 3 A
BCU DOCTOR

(49) _____
BCU TODD

BCU DOCTOR

He starts to "experience" and then wakes up.

Defocus as directed

BCU TODD (as Doctor)

Defocus as directed

(THE SOUND CHANGES.
THE TINKLING OF THE
WINDCHIMES IS THE ROOT OF
THE NEW SOUND - PERHAPS
JUST A HINT OF THREE
BLIND MICE IN THERE
SOMEWHERE.

CLOSE IN ON THE
DOCTOR'S FACE UNTIL
OUR SCREEN IS
MOSTLY HIS EYES)

Music
(Cont.)

2. CU THE DOCTOR'S EYES

Music
(Cont.)

LS Forest

(THE MUSIC.

PROJECTED ONTO HIS
EYES, FRAGMENTS OF
LIFE ON DEVA LOKA,
EACH AS SEEN FROM
THE POV OF ONE OF
THE KINDA.

MIX FROM ONE TO THE
NEXT. THE OVERALL
FEEL, CALM, GREEN
AND SUNLIT.

LS group of Kinda

MLS PANNA beckoning

PANNA AND KARUNA
STAND TOGETHER IN
THE CAVE MOUTH STARING
STRAIGHT AT THE
CAMERA. THEY
BECKON.

2s PANNA/KARUNA

THE MUSIC STOPS)

(01 34")

PANNA

2A 5A 3A

(50) 5 A 3. INT. DOME: THE GUARDROOM. DAY.

2s DOC/TODD fgd
see SANDERS in bgd

(THE DOCTOR IS THE
FIRST TO RETURN TO
HIS SENSES.

SANDERS SITS
OVERWHELMED. TODD
OPENS HIS EYES.
THE JACK-IN-THE-
BOX DOLL SEEMS TO
GRIN)

THE DOCTOR: I think it's safe to
assume we all three had the
same experience. (TO TODD)
How do you feel?

50a

TODD: Fine./

MCU DOC

(51) 2

A
MCU TODD

THE DOCTOR: Not different?

(52) 3

A
MCU DOCTOR

TODD: No. What happened?

THE DOCTOR: Somehow the box
linked us up with the Kinda.
We were seeing the world
through their eyes.

(53) 5

A
3s DOC/SANDERS/TODD

Go with DOC & TODD: It's certainly affected
tighten to Sanders.
low C. 2s SANDERS/DOC.

Pan L with DOC THE DOCTOR: (LOOKING AT SANDERS) Yes, it's
as he leaves & Shock. He'll be alright.
track in to steps (GETTING TO HIS FEET) Come on.

2 next

TODD: Where?

THE DOCTOR: You were right.
This is no planet of primitives,
and the answer's out there.
In the forest. Come on. Music

(INDICATING THE NOW
OPEN DOOR)

(SHE GETS TO HER
FEET)

(54) 2 A
M2s SANDERS /TODD

Leave the box.

As TODD leaves
MCU SANDERS

(A LAST LOOK AT
SANDERS. THEN
SHE FOLLOWS THE
DOCTOR OUT.

SANDERS IS LEFT.
HE MIGHT BE
WEEPING)

2E 5G

Music
(Cpnt.)

(343) 2 E 4. INT. DOME. CORRIDOR. DAY.

MLS DOC/TODD

Pan them R to
airlock

(THE DOCTOR COMES
DOWN THE CORRIDOR
TOWARDS THE AIRLOCK
FOLLOWED BY TODD.)

SOUND OF BANGING
FROM THE DOOR TO
THE CENTRAL ROOM.

(00' 10")

HINDLE SHOUTING
AND SCREAMING TRAPPED)

HINDLE: (OOV) Turn the light on!
Please! Turn the light on.

TODD: What about Adric?

THE DOCTOR: He'll be alright.
He's very resourceful. Quickly!

(THE LIGHTS COME
ON. THE AIRLOCK
STARTS TO CLOSE
AS POWER IS RESTORED)

(344) 5 G Come on... Well jump!

C. 2s DOC/TODD
Let TODD exit &
pan R with DOC.

(THEY DIVE FOR
THE AIRLOCK)

701

4

B

5. EXT. OUTSIDE DOME. DAY.

LS DOC/TODD
thru bush

Pan them R

(THE DOCTOR AND
TODD EMERGE AS
THE OUTER DOOR
SHUTS BEHIND THEM)

TODD: Which way?

THE DOCTOR: (NO IDEA) Has
anybody ever told you you ask
a lot of questions?

TODD: (PRIMLY) It's my
training. I'm a scientist.

THE DOCTOR: /So you are.
Yes

TODD: Well?

THE DOCTOR: (POINTING AT
RANDOM) That way!

TODD: Are you sure?

THE DOCTOR: Come on.

1A 2C

516. 1 A 6. EXT. FOREST. THE WINDCHIMES. DAY.

High LS ARIS
with tree fgd
Crane down as ARIS
comes fwd. See
him break branch.

(IN THE BACKGROUND,
TEGAN SITS, CROSS-
LEGGED, EYES CLOSED,
AS BEFORE.

Music

IN THE FOREGROUND,
ARIS (DUKKHA) IS
EXERTING ALL HIS
STRENGTH BREAKING
A LARGE BRANCH OFF
A TREE, GRUNTING
AND SWEATING FROM
THE EFFORT.

FINALLY - HE SUCCEEDS.
IT IS QUARTERSTAFF
SIZED, THE SPLINTERED
END PROVIDING A
CRUDE POINT.

HE IS PLEASED
WITH IT.

AT HIS FEET, A
BUNDLE OF SMALLER,
THINNER BRANCHES,
AND SOME LENGTHS OF
CREEPER.

HE NOTICES THE SNAKE
TATOOED ON HIS ARM
AND WRAPS CREEPER
AROUND TO CONCEAL IT.

517. 2

C

TEGAN & branches fgd
MLS ARIS as he enters
L. Hold his move fwd

2C 4E

Music
(Cont.)

583

2 C 7. EXT. FOREST. WHERE TWO PATHS CROSS. DAY.

M. 2s DOC/TODD
as they approach

TODD: Which way now?

(00'29")

(THE DOCTOR IS OUT
OF BREATH, LOOKS
AT THE CHOICE IN
FRONT OF THEM)

THE DOCTOR: Yes.

TODD: Yes what?

THE DOCTOR: We're lost.

TODD: Where, precisely, were
we heading?

THE DOCTOR: Well / I thought the cave
in the Dream.

TODD: You're sure that exists?

THE DOCTOR: Oh / Absolutely.

TODD: So where do we go from
here?

(THE DOCTOR TAKES
ADRIC'S COIN OUT
OF HIS POCKET)

THE DOCTOR: Tell you what, we'll
toss for it.

...cont.

4 next

THE DOCTOR: (Cont.) Heads
this way. (POINTING) Tails
that. (POINTING) ... Heads.

(HE SPINS THE COIN)

TODD: Tails!

(DISTRACTED, THE
DOCTOR DROPS THE
COIN)

THE DOCTOR: Tails!

2B 3C 1C 4C

8. INT. DOME. CENTRAL ROOM. DAY.

2s ADRIC/SANDERS with
Kinda in bgd

(HINDLE'S SWIVEL
CHAIR FACES THE
SCANNER. A KINDA
ATTENDS IT.

IT HAS ITS BACK
TO US AND TO ADRIC,
AND THE OTHER KINDA,
WHO HAVE RETURNED
WITH SANDERS)

ADRIC: I've found Mr.
Sanders sir. The other two
must have left him behind ...
I've also found the box.

(OOV)
HINDLE: /I don't want to see
it./

(194) 1 C

Table fgd
2s HINDLE/ADRIC
as ADRIC puts
down box

(ADRIC PLACES IT
NEAR THE SCREEN)

ADRIC: Sir, if I could have your
permission ...
that I could go and look for them.

(195) 3 C
MCU ADRIC

HINDLE: Not outside?

(196) 1 C
M. 2s HINDLE/Kinda as
chair turns

(THE KINDA TURNS
THE CHAIR ROUND
ON ITS SWIVEL,
TO FACE THEM. AND
US.

HINDLE SITS CURLED
UP IN IT, KNEES DRAWN
UP AND THE MANUAL
CLUTCHED TO HIS CHEST)

2 next

(197) 2 B
3s HIND/SAND/ HINDLE: It's all in here you know. (MEANING THE MANUAL)
ADRIC The whole of life. / Everything.
You just have to know where to look.

ADRIC: I don't know what ...

HINDLE: (QUIETLY) Silence. Listen

SANDERS: ... shush.

(198) 1 C
MCU HINDLE HINDLE: You too, old man.
Listen. / (READING) 'Emergency
Class five(b).' If, in the
opinion of the Officer designated
SR Security, a situation should
develop, where a threat to
the territorial integrity of
the Dome will ... could, or
might, extend to a threat to
the security of Home World
itself, then Emergency Class
five(b) shall be declared.
The procedure, implementation
immediate, shall be in two
phases. Phase One. / The
preparation, priming, and
location of explosive devices,
sufficient to render the Dome
and its Contents to their
base chemical constituents. /

(199) 3 C
M.2s SAND/ADRIC C. 2s SAND/ADRIC Phase Two ...'

ADRIC: But all I want ...

(200) 1 CU HINDLE
200a _____ 2s reaction
200b _____
(201) 3 ab.
C. 2s SAND/ADRIC HINDLE: But don't you see. / Then
we'll be safe forever and ever.
... Outside will
never get in. / Don't you see!

(203) 3 C. 2s SAND/ADRIC

3B 5F 2D 1B 4B/A/C

| | | | | |
|-----|----------|----------|---|--------------------------------------|
| 586 | <u>4</u> | <u>B</u> | 9. EXT. FOREST. WHERE TWO PATHS CROSS. DAY. | |
| | | 2s | DOC/TODD | (THE RUSTLING CONTINUES) |
| | | Pan | R with TODD | |
| | | DOC | X's. | TODD: Doctor, there's something |
| | | Pan | TODD R to | following us. |
| | | 2s | with DOC | |
| 587 | <u>5</u> | <u>F</u> | 3s Doll/TODD/DOC | THE DOCTOR: Nonsense. (PAUSE) |
| | | as | Doll pops up. | There's something following us. |
| | | Hold | TODD's | <u>TODD: (IGNORING THIS)</u> |
| | | move | fwd. | Come out of there, whatever you are. |
| | | See | TRICKSTER | <u>Music</u> |
| | | come | up between | |
| | | them. | | |
| | | Zoom | in | |
| | | | | (A 'GREEN MAN' |
| | | | | STICK DOLL POPS |
| | | | | ITS HEAD OUT AND |
| | | | | GOGGLES AT THEM. |
| | | | | HE IS JOINED, A |
| | | | | MOMENT LATER, BY THE |
| | | | | FACE OF TRICKSTER, |
| | | | | THE DOLL'S MANIPULATOR. |
| 588 | <u>4</u> | <u>B</u> | C. 2s TODD/DOC as | TRICKSTER - A KINDA |
| | | | they turn | MALE DRESSED IN GREEN, |
| 589 | <u>2</u> | <u>D</u> | LS Kinda coming | TWIGS ETC. RESEMBLES |
| | | | from trees | THE 'GREEN MAN' JACK- |
| | | | | IN-THE-BOX DOLL. A |
| | | | | CLOWN, A GYMNAST, A |
| | | | | PANTOMIME. |
| | | | | THE TWO FACES BOGGLE |
| | | | | AT THE SIGHT OF THE |
| | | | | DOCTOR, AND TODD, |
| | | | | THEN TURN TO EACH |
| | | | | OTHER TO CHECK THAT |
| | | | | THE OTHER IS SEEING, |
| | | | | THEN TURN BACK QUICKLY |
| | | | | TO CHECK THAT THE |
| | | | | DOCTOR AND TODD ARE |
| | | | | STILL THERE. THEN |
| | | | | ARE MOCK-SCARED AND |
| | | | | POP BACK OUT OF SIGHT. |

1 next

Music
(Cont.)

TODD TURNS TO THE
DOCTOR. IS ABOUT
TO SPEAK, BUT THE
DOCTOR STOPS HER
AND POINTS)

590

1 B

THE DOCTOR: (WHISPERS) Look!

HLS TODD/DOC &
Kinda approaching (SUDDENLY, ON ALL
SIDES, KINDA HAVE
COME OUT OF THE
FOREST, AND STAND,
AT A DISTANCE,

591

4 A

C. 2s TODD/DOC SILENT AND WATCHING.
THERE ARE MAYBE
TWENTY OF THEM, AND
OF ALL AGES: MEN,
WOMEN, CHILDREN,
BABES IN ARMS.

KARUNA, AMONGST
THEM)

592

2 D

TODD: So many of them. They
normally ~~can~~ only associate
in groups of three and four.

3s TODD/TRICKSTER/DOC
as TRICKSTER jumps out

(TRICKSTER SPRINGS
OUT ON THE PATH
IN FRONT OF THEM.
A MOCK AMBUSH.
HE STANDS, KNEES
BENT IN A LUDICROUS
PARODY OF AGGRESSION
AND THREAT. LUDICROUS,
NOT LEAST, BECAUSE
HE IS FACING DIRECTLY
THE WRONG WAY: HE
HAS HIS BACK TO THEM.

HE DOUBLE TAKES THE
FACT THAT THEY ARE
NOT THERE, WHERE HE
'EXPECTED', LOOKS
CAUTIOUSLY TO LEFT
AND RIGHT, NO, THEN
QUICKLY TO CATCH THEM.

593

4 A

MS TRICKSTER
as he turns

(2 next)

Music
(Cont.)

NO, THEN TRICKSTER
LOOKS ONE WAY, HIS
DOLL AT THE SAME TIME
LOOKING THE OTHER.
NO, THEY CONFER. HE
IS 'PUZZLED'.

THEN HIS DOLL, VERY
VERY CAUTIOUSLY COMES
UP AND PEEPS OVER HIS
SHOULDER, SEES THEM,
AND IS STARTLED.
REPEAT TO CHECK.

TRICKSTER TURNS ROUND
TO FACE THEM: 'THE
ENEMY'. HE CROUCHES
AGGRESSIVELY. LOSES
HIS NERVE, IS STIFFENED
IN HIS RESOLVE BY HIS
DOLL, RESUMES THREATENING
STANCE AND ADVANCE ON
THE DOCTOR AND TODD)

594

2

D

C.2s TODD/DOC

TODD: (SLIGHTLY WORRIED)
Doctor!

594a

MCU TRICKSTER

THE DOCTOR: (SMILING)

595

1

B

High 3s: TRICK/TODD/DOC
& Kinda

Culturally non-hostile, didn't you
say.

(THE KINDA ARE SMILING.

TODD IS STILL DOUBTFUL.

TRICKSTER'S ADVANCE
IS NOW HALTED BY THE
FACT THAT, TO HIS
'BEWILDERMENT', ONE
OF HIS FEET IS STUCK
IN IMAGINARY MUD.
HE TRIES TO FREE IT,
WHILST KEEPING UP THE
MENANCING 'FRONT'. NO.
NO. ABANDONING FRONT
FOR ONE LAST SUPREME
EFFORT HE GETS HIS
FOOT FREE, THE IMPETUS
CAUSING A SPECTACULAR
PRAT FALL, HIM LANDING
IN A HEAP AT THEIR FEET.

Music
(Cont.)

THE DOCTOR, SMILING,
EXTENDS HAND TO HELP
TRICKSTER TO HIS FEET.

598

4 A
CU TRICKSTER

ALL THE KINDA ARE
SMILING. SO IS TODD.

599

2 D
3s. TRICK/TODD/DOC

TRICKSTER PASSES HIS
HAND IN FRONT OF HIS
FACE TWO OR THREE
TIMES: VICIOUS SNARLING
MENACE, NEUTRAL, VSM,
NEUTRAL)

4 next

THE DOCTOR: (cont) Yes.
We take the point. Don't
we? (TO TODD)

(00' 54")

(Onto page 19)

Music
(Cont.)

600 4 A
MCU TRICK.
& doll.

601 2 D
3s TRICK/TODD/
DOC potential sources of conflict
through mockery and ridicule./
Don't you?

(00'10")

(TRICKSTER AND DOLL,
NOT UNDERSTANDING A
WORD, HAVE NEVERTHE-
LESS BEEN LISTENING
THEATRICALLY. TAKEN
ABACK TO BE ADDRESSED
DIRECTLY, THEY LOOK
TO ONE ANOTHER. SHRUG
THEN TURN BACK
POLITELY, ONE NODDING
ASSENT, ONE SHAKING
HIS HEAD.

SO TRICKSTER SETTLES
ON A GRIN OF BROAD
GOOD WILL, STEPS BACK,
INDICATING IT'S THE
DOCTOR'S TURN. THE
KINDA WAIT EXPECTANTLY)

TODD: Your turn.

THE DOCTOR: Well I don't know
... What - oh yes. (REMEMBERS
ADRIC'S COIN) Wait a minute.

Music

602 4 A
MCU TRICKSTER &
DOC's hands.

(SHOWS TRICKSTER THE
COIN, CONCEALS IT -
IN FIST. OFFERS
CHOICE, NO. OTHER
HAND THEN, NO. WHERE
THEN, BOTH HANDS,
NO. HE'S DONE THE
TRICK PERFECTLY,
TRICKSTER AMAZED)

603 1 B
Group shot

(00'10")

(ABSOLUTELY DELIGHTED, TO
TODD) It's all quite simple
really. Just a, just a matter
of practise. Your turn.

(THE DOCTOR PRODUCES COIN FROM BEHIND TRICKSTER'S EAR.

4 to C

THE DOLL LOOKS THERE TO SEE IF THERE ARE MORE COINS HIDDEN THERE.

THE KINDA, SMILING, APPLAUDING, PRESS FORWARD. THE ICE BROKEN.

SUDDENLY:)

ARIS: Stop.

Music

(ARIS (DUKKHA) STANDS THERE: A MENACING SILHOUETTE OF A WARRIOR. HE CARRIES HIS SHARPENED QUARTER-STAFF.

604

4 C
Low MS ARIS

605

1 B Seize them. Seize the Not-We./
M.2s DOC/TODD
with Kinda
passing TODD: (TO THE DOCTOR) I
think he means us.

THE DOCTOR: I thought you
said the Kinda have no
voice.

TODD: They don't.

4 next.

THE DOCTOR: Well, he certain-
ly seems to.

Music
(Cont.)

606

4

C

LS KARUNA, pam
her ~~R~~ to 2s with
ARIS

TODD: (POINTING)

Look ... ~~time~~ They're as
surprised as we are.)

(THE KINDA ARE
ASTOUNDED. THEY
LOOK TO KARUNA, THE
LITTLE GIRL, WHO
STEPS FORWARD FROM
AMONGST THEM)

It's

DOCTOR:/ The girl from the dream.

TODD: That's ridiculous.

607

1

B

MC 2s DOC/TODD ARIS: I have spoken. The
widen to HLS Not-We must be killed.
KARUNA/ARIS & Kinda

609

2

D (crabbed R)
MCU ARIS

KARUNA: (HOLDING OUT HAND)
Aris!

610

4

MCU KARUNA

611

2

MCU ARIS

ARIS: No./

612

4

CU KARUNA

613

2

CU ARIS

KARUNA: I must read your mind./

614

4

CU KARUNA

You have Voice./ How can this

615

2

MS ARIS

be/

616

4

MS KARUNA

ARIS: No. Forbidden./

KARUNA: (HURT) I don't
understand.

2s as Old Man
moves in

(AN OLDER KINDA
STEPS FORWARD AND
TOUCHES HER SHOULDER.
SHE 'LISTENS')

617

"Yes ... it must be so. The
prophecy"/

(01'15")

Crane up as Kinda
gather round and
DOCTOR moves fwd

THE DOCTOR: The Prophecy?

616a

MCU KARUNA

KARUNA: The Prophecy teaches
that, at the Beginnings of
Things, when the Not-We are
come a Man will arise, from
Among-We, who has the gift of
Voice, and so must be obeyed.

618

2 D

Low MS ARIS

Music

619

1 B

Group shot

ARIS: I am he! I have spoken.
Sieze them!

(KARUNA TO KINDA
WHO PRESS FORWARD)

No

KARUNA: Wait. We don't know.
Only the Wise Woman knows.
Aris has been sick. Perhaps
it's his sickness that
speaks. The Wise Woman told
me to bring the Not-We to
her cave. This I must do.

(00'18")

620

5 F

KARUNA moving fwd

(TO THE DOCTOR AND
TODD)

Quickly. Follow me!

THE DOCTOR: Gladly.

Music

ARIS: Stop them.

(BUT THEY HAVE
ALREADY GONE)

622

2 D

2s TRICKSTER/ARIS

2B 5D 3D
4B

Music
(Cont.)

(204) 5

D 10. INT. DOME. THE CENTRAL ROOM. DAY.

Low C. 3s HINDLE,
SANDERS with ADRIC
in bkg

(SANDERS, TOOLS
AROUND HIM, IS JUST
COMPLETING THE
ASSEMBLY OF THE
MASTER DETONATOR
SWITCH.

HINDLE, LEANING
FORWARD IN CHAIR,
SUPERVISING.

ADRIC STANDS APART)

(00'08")

SANDERS: (STANDING UP) There. That
should do it.

HINDLE: Are you sure?

SANDERS: Yes. Y'see the
master detonator here triggers
six explosive charges placed
in a pattern of two over-
lapping equilateral triangles
on the Dome Wall. That way
you guarantee ~~the~~ ZMI.

HINDLE: (TO ADRIC) Zone
of Maximum Impact. (DELIGHTED)
Which is right here in this
room.

SANDERS: Yes -- or more accurately ...

HINDLE: (EAGERLY) Yes.

SANDERS: Just about where
you're sitting.

HINDLE: (DELIGHTED) Excellent.
That'll surprise them, won't it.)

(205) 4

B

MS ADRIC in doorway
see HIND/SAND in bkgd

ADRIC: Surprise who?

HINDLE: Anybody, anything, at any time tries to get in here and ... Boom. We blow ourselves to bits. Perfect defence.

Music

Pan ADRIC R

twds dome. See
Kinda 2 move in
Pan him L to door

SANDERS: Boom, yes. Of course, the TAD is more difficult to quantify. Perhaps thirty square miles.

(00'10")

(207)

5

D

3s HIND/ADRIC/SAND

See Kinda
move fwd

ADRIC: (HOPING HE'S WRONG)
TAD? Total Area of, of Deva-
tation?

SANDERS: (MATTER OF FACT)
Right. (TO HINDLE) Where
do you want this?

(THE DETONATOR SWITCH)

BCU HINDLE

HINDLE: Hold it there.

Music

BCU KINDA

(HE LOOKS AT A KINDA
WHO GOES OVER AND
STANDS NEXT TO IT.
READY)

(00'03")

MCU HINDLE
as he rises

I wish to announce that
Phase 5(b), defence of the
Dome, is now complete.

3s HINDLE/ADRIC/SANDERS

ADRIC: (HARDLY DARING TO ASK)
What now?

HINDLE: Now? Well, now
We can relax. And enjoy our-
selves.

(ADRIC DOESN'T SEEM
TO THINK SO)

669

5

H 11. EXT. A FOREST PATH. DAY.
LS KARUNA/DOC/TODD

They come fwd

(KARUNA, OUT AHEAD,
IS HURRYING ON,
FOLLOWED BY TODD
AND THE DOCTOR)

DOCTOR:

Where are we going? (NO REACTION)
I expect you know these woods
backwards? (LIKEWISE) Er,
well, I don't suppose you've
come across a young woman?

KARUNA: (TURNING) A Not-We
woman with auburn hair.

THE DOCTOR: Yes. That's
her. Tegan.

KARUNA: We've seen her.

THE DOCTOR: Where is she?

KARUNA: She was seen at the
Place of Great Dreamings.

THE DOCTOR: Well
/Is it far?

KARUNA: (FIRMLY) I will take
you there later.

Exit R

DOCTOR: Come on.

12. EXT. THE WINDCHIMES. DAY

518

2

MS chimes
Pan down to
MS Tegan

(TEGAN, AS WAS,
ASLEEP)

1A 5H

670

5 H

13. EXT. A FOREST PATH. DAY.
3s TODD/DOC/KARUNA (enter L)

Track back with them. (THEY'RE WALKING ON)

THE DOCTOR: ... This person,
Aris ...

KARUNA: (NOT TURNING) Yes?

THE DOCTOR: You said he has
been sick?

KARUNA: His brother is with
the Not-We in the Dome. This
has darkened his mind.

THE DOCTOR: Yes, but now he can
speak. He has Voice.

KARUNA: As you heard.

THE DOCTOR: Yes
/But so do you.

KARUNA: Aris is a male. Panna
will explain.

THE DOCTOR: Panna?

TODD: The Wise Woman.

KARUNA: Aris is one of my
fathers.

1 next

THE DOCTOR: Is he? (POLITELY)
How many do you have?

KARUNA: Seven.

DOCTOR: Seven!

(exit R)

671

1

A

TODD: Seven.

High LS TODD/DOC/KARUNA

They approach. THE DOCTOR: Isn't that rather
& pass extravagant?
underneath

KARUNA: (CURIOUS) Why? How
many fathers do the Not-We
have?

Well,
THE DOCTOR: / On the whole,
one.

KARUNA: (SHOCKED) Only one?

THE DOCTOR: Yes.

KARUNA: That's very sad.

(TODD CATCHING HIS
EYE. AMUSED)

TODD: So many questions,
Doctor?

(THE DOCTOR SUDDENLY
DISTRACTED, LOOKING
UP)

2B 5D 3D

(209) 5 D 14. INT. DOME CENTRAL ROOM. DAY.
High 3s ADRIC/HINDLE/SANDERS
with ADRIC
close fgd L.(A STACK OF CARDBOARD
AND A LARGE BATTERED
CARDBOARD BOX ARE IN
THE MIDDLE OF THE
FLOOR)

Tighten to ADRIC: No! I don't want
MC 2s to play!
HIND/ADRIC
as HIND
moves D/S HINDLE: Why not?

ADRIC: Because I don't want to.
It's childish.

Oh
HINDLE: / Go on! (INDICATING
CARDBOARD) It isn't a game.
It's real. With Measuring and
everything.

Hold ADRIC's
move U/S ADRIC: No.

3s as
SANDERS
steps in HINDLE: (TO SANDERS) Tell
him
Well
SANDERS: (GENTLY) / If he
doesn't want to.

HINDLE: He's got to. Who's
in charge here?

3 next SANDERS: You are, of course.

HINDLE: Right!

(cont...)

(HINDLE, POINTING
AT THE KINDA, IMPASSIVE,
ON DUTY AT THE SWITCH)

(210) 3 D HINDLE: (cont) One word from me. /
BCU HINDLE One ... word. / Music

(211) 2 B
MCU Kinda

(212) 5 D SANDERS: I'll help you.
2s HIND/SAND

HINDLE: You, old man?

(213) 3 SANDERS: I'd like to. /
MCU HINDLE

(214) 2 HINDLE: (CONSIDERS) I still
MCU SANDERS give the orders. /

(215) 3 Oh yes,
MCU HINDLE SANDERS: / Of course. /

(216) 5 HINDLE: ... Alright then.
Let's get started. /

Group shot as
HINDLE moves to boxes

2C 4F 3B 5J

788 2 C 15. INT. PANNA'S CAVE. DAY.
TODD/KARUNA/DOC enter L

Music
(Cont.)

Pan them to 3s (KARUNA, TODD AND
THE DOCTOR APPEAR AT
THE CAVE MOUTH,
SILHOUETTED AGAINST
THE DAYLIGHT BEHIND
THEM)

KARUNA: (CALLING) Panna! ...
Panna! *...? A PAUSE*

789 3 B THE DOCTOR: Such stuff as dreams are
made of.

790 2 C MCU KARUNA KARUNA: Panna? Are you there?

Deep 2s KARUNA/ PANNA: Of course I'm here.
PANNA Where else should I be?
Hold PANNA's
move fwd

(KARUNA GOES OVER
AND GUIDES THE BLIND
PANNA FORWARD)

Did you bring the Not-We woman
from the Dome?

(00'40")

KARUNA: Yes.

791 5 MCU TODD Where is she.
PANNA: Let me feel her face./

(KARUNA GUIDES PANNA'S
HANDS TO TODD'S FACE)

791a 2 a.b. (SATISFIED. TO TODD) You are
welcome.

TODD: Thank you.

KARUNA: There is another

PANNA: What other?

792 4 F THE DOCTOR: Hello. /
MCU PANNA

793 5 J PANNA: (INCREDOULOUS) A man? /
4s DOC/TODD/PANNA/KARUNA

KARUNA: He was with her.

PANNA: Impossible! (TO TODD)
was he present when you opened
the box? /

MCU DOC

794 2 C THE DOCTOR: Yes. (WITH A SMILE)
Most enlightening. /
CU PANNA

PANNA: What's he babbling about?
No male can open the Box of Jana
without being driven out of his
mind. It's well known ... Unless,

795 4 F 3s DOC/TODD/PANNA

(A THOUGHT STRIKES HER.
TO TODD)

... is he an idiot?

796 5 J TODD: (AMUSED TO THE DOCTOR) Are
you an idiot? /
CU DOC

Well I suppose I must be. I
THE DOCTOR: / have been called one
many times! /

797 2 C 4s DOC/TODD/PANNA/KARUNA

PANNA: Keep silent, idiot!

THE DOCTOR: Yes.

5D 4X

(217) 5 D 16. INT. DOME. CENTRAL ROOM. DAY.
Low C. 2s HIND/SAND
with boxes.

(HINDERS AND SANDERS
ARE ON THEIR KNEES
AMONGST THE CARD-
BOARD.

ADRIC EDGES TOWARDS
THE DOOR)

HINDLE: (TO SANDERS) We could cover the whole floor.

SANDERS: Yes. Let's

HINDLE: (Cont.) Every detail

See ADRIC's must be correct.

(SENSES' ADRIĆ'S

SANDERS: Oh, of course

Crane up to HINDLE: Where are you going?
see ADRIC
in door.

ADRIC: As you're so busy, I thought I might go for a stroll.

Hold HINDLE's rise

HINDLE: (STANDING UP) Haven't you forgotten something?

(218) 4 X (in doorway) you forgetton something?
2s ADRIC/HINDLE

(ADRIC LOOKS PUZZLED)

You first ask permission.

ADRIC: Sorry. May I?

HINDLE: No! You've made me angry.

2C 3B 5J

798 3 B 17. INT. PANNA'S CAVE. DAY.
4s DOC/TODD/PANNA/KARUNA

(AS BEFORE)

KARUNA: Aris has found Voice.

PANNA: So soon.

KARUNA: The others will follow him.

799 5 J PANNA: It is all beginning again.
MCU DOC

800 3 B THE DOCTOR: What is?
MCU PANNA

Music

PANNA: (CONTEMPTUOUS) What is! What is! History is you male fool. History is. Time is. The great wheel will begin to roll downhill. Gathering speed. Through the centuries. Crushing everything in its path. Unstoppable. Until ... once again ...

801 5 J M. 2s TODD/PANNA

TODD: (PROMPTING GENTLY) Until?/

PANNA: I must show you. That is why you have been brought here. Then, perhaps, when you understand, you will go away and leave us in peace ... if it is not already too late. (00'30")

802 3 B CU PANNA

803 5 J MCU DOC

THE DOCTOR: You said 'once again'?

MCU PANNA

PANNA: (IMPATIENT) Of course.

Wheel turns, civilisations
arise, wheel turns civilisa-
tions fall. /

MCU DOC

And

THE DOCTOR: / I suppose this happens
many times? /

804

3

B

MCU PANNA

PANNA: (WHAT AN IDIOT!) Of course.
Wherever the wheel turns there
is suffering, delusion and death.
That much should be clear. Even
to an idiot. / Now stop babbling,

805

5

J

4s DOC/TODD/P/and get ready.

KARUNA

Hold KARUNA's (THEY DO SO)
move fwd &
crane down as
she sits

Are they seated?

Music

KARUNA: Yes

PANNA: (MUTTERING) Ahh ... Wheel
turns... Ahhh... Ahh..

806

3

B

MCU PANNA

806a

Group shot

ARIS: (FROM OUTISDE) Old
Woman!

807

2

C

4s PANNA/KARUNA/DOC/TODD
as KARUNA
comes to
entrance

KARUNA: Aris.

(00'15")

PANNA: (GETTING TO HER FEET)
Quickly child. Help me. He must not
interfere. (TO TODD) You not-we woman
stay where you are. With the idiot.

Music

2B 5D 3D 4B

Music
(Cont.)

(219) 4 B 18. INT. THE DOME: CENTRAL ROOM. DAY.

CU door, HINDLE opens to
reveal ADRIC fgd R.

(UNNOTICED, ADRIC
See SAND/HIND bgd L SLIPS FROM THE ROOM.

Pan ADRIC R to
corridor

HINDLE AND SANDERS ON
THE FLOOR AS BEFORE)

(00'11")

HINDLE: That's it. Perfect!
(WITHOUT TURNING ROUND) What do
you think, Adric?

(220) 5 D (BOTH MEN TURN TO
LOOK FOR ADRIC)

M. 2s SAND/HINDLE
with open door
in bgd
SANDERS goes
to door

SANDERS: (STANDING UP) I'll
go after him.

HINDLE: Wait! (CLIMBS TO HIS
FEET) I'm in charge here old man!
I'll decide what's to be done.

(221) 2 B

MCU SANDERS

SANDERS: (STANDING TO ATTENTION)
Yes sir.

(222) 3 D

CU HINDLE

HINDLE: Why can't we all play
the game.

2C 4F 3B 5J

808 2 C 19. INT. PANNA'S CAVE. DAY.
LS Kinda/ARIS/PANNA

(KARUNA AND PANNA
AT THE ENTRANCE
OF THE CAVE.

ARIS APPEARS,
ACCOMPANIED BY
KINDA MALES.

THEY HAVE ARMED
THEMSELVES WITH
CRUDE STAVES/STAKES,
INCONGRUOUSLY ONE
OR TWO ALSO CARRY
BABIES.

AT THE REAR, AND
SLIGHTLY APART
IS TRICKSTER, WHO
IS NOT ARMED,
ALTHOUGH HIS DOLL
CARRIES A TINY
STAKE)

PANNA: (COMBATIVE) What do you
want?

ARIS: Listen to me. Old woman!

809 4 F PANNA: No. You listen to me.
MS ARIS with
Kinda All of you.

ARIS: I have Voice. They
know the Prophecy. Now they
listen only to me.

810 2 C C. 2s PANNA/KARUNA

(PANNA TO KARUNA,
AT HER SIDE)

PANNA: Is that true child?

(KARUNA TURNS TO
KINDA TO 'READ'
THEM. SHE WINCES)

Quickly. Read them.

Music

KARUNA: No.

(FRIGHTENED TO DO SO)

811

2

C

C. 2s PANNA/KARUNA

PANNA: Go on.

KARUNA: I can't ... it hurts
me

(00'06")

PANNA: I must know. What is
in their minds?

Music

Pan KARUNA
L to Kinda
& R to
C. 2s with
PANNA

(KARUNA TURNS TO
KINDA AND SHARES
WITH THEM)

812

4

F

MCU ARIS

KARUNA: (MUTTERING) "Obedience.
Obedience. Obedience. Obedience.
Obedience. Obedience. Obedience."

PANNA: Stop. That's enough. (00'18")

KARUNA: "Obedience. Obedience.
Obedience."

813

2

C

3s ARIS/PANNA/KARUNA

ARIS: Stop. ~~me~~ Come over here, Karuna.

PANNA: Stay where you are.

(KARUNA CROSSES TO ARIS)

... Child, Where are you child?
Please!

(ARIS LAUGHS)

814 4 F What are you going to do?/
 M.C. 2s ARIS/KARUNA

ARIS: (FORUM STEPS) We
shall destroy the Dome.
The Not-We must be killed.
This is our duty.

815 2 C MCU PANNA

PANNA: You fool. You blind,
male fool. Do you think it
ends there? ...

816 4 F CU ARIS

ARIS: We shall be free:/

817 2 C CU PANNA

PANNA: ... Of course not. It doesn't end there.
That is how it all begins
again. With a killing.
It doesn't end there. It
ends, as it has always done,
in chaos and despair./
It ends, as it begins, in
the darkness(FIERCELY)
Is that what you all want?

819 2 C (ARIS LAUGHS)/
 CU PANNA

(5 clear
back)

PANNA: (STRUCK) Who are you?

820 4 F CU ARIS

ARIS: I am Aris. He who speaks.

821 2 C 3s ARIS/PANNA/DOC
 See snake on arm

Music

PANNA: No...no...

(ARIS EASES SLEEVE
OVER THE SNAKE DESIGN.
THE DOCTOR CLOCKS
THIS)

822

4

F

PANNA: You're not. /

MCU ARIS

Pa~~n~~ him L

to MLS with

Ki~~n~~da

ARIS: (INTERRUPTING) Silence.
(TURNS TO KINDA) To the Dome:
(THEY GO. HE TURNS BACK). I

823

2

C

shall return. /

M.2s PANNA/TODD

(PANNA STANDS SHOCKED
BY HER KNOWLEDGE OF
WHO ARIS IS. TIRED,
FEEBLE, AND CLOSE TO
DESPAIR)

824

3

B

3s PANNA/
TODD/DOC

TODD: Come on. We must
follow them. /

PANNA: No.

THE DOCTOR: Did you see the
design on his arm?

00'24")

TODD: What design?

PANNA: (DRAINED. MATTER OF
FACT) The sign of the snake.

THE DOCTOR: Yes, b~~t~~hat's right.

5 next

(cont...)

PANNA
fgd L

PANNA: It is the mark of
a Mara. The Evil Ones.

TODD: Doctor, I really do
think we should ...

THE DOCTOR: (TO PANNA)
What do you know of the
Mara?

PANNA: (DRAINED, MATTER
OF FACT) .. It is the Mara who
now turn the Wheel.

825 5 J
MCU PANNA

It is the Mara who dance
to the music of our despair.
Our suffering is the Mara's
delight, our madness the
Mara's meat and drink. And
now he has returned.

Music

826 3 B
MCU DOC

TODD: Doctor...

827 5 J
3s PANNA/TODD/DOC

THE DOCTOR: (TO PANNA) I
too have heard the legends
of the Mara.

Pan PANNA &
DOC R.

PANNA: (WEAK) Help me.
(THE DOCTOR SUPPORTS
HER)

(00'22")

TODD: Doctor ...We're wasting time.

(cont...)

PANNA: Yes, you're right.
We must proceed at once.
Sit down.

M.C. 2s
TODD/PANNA
as TODD
moves
down

TODD: But.

PANNA: (TURNING TO TODD..
FRAIL AND DESPERATE) No I
must show you. You
cannot help without
understanding. Don't you
see?

Pan TODD L
to 2s with DOC.

(TODD LOOKS TOWARDS THE
DOCTOR WHO INDICATES SHE
SHOULD SIT DOWN.

828

3

B
MCU PANNA
Tighten to BCU

SHE DOES SO)

Music

(00'13")

2E 5G

(345) 2 E 20.. INT. DOME: THE AIRLOCK. DAY.
LS ADRIC

Pan him R,
track back

(THE TSS STANDS IN
ITS ALCOVE, MUTE
AND MONSTEROUS.

(346) 5 G
MS ADRIC & TSS

THE INNER DOOR TO
THE CORRIDOR OPENS
REVEALING ADRIC.

HE LOOKS UP AT THE
TSS FOR A MOMENT.
GINGERLY SWINGS ITS
FRONT OPEN ON ITS
HINGES AND STUDIES
THE INSIDE)

SANDERS: (CALLING) Adric! Adric!

(347) 2 E
MLS SANDERS
approaching

(ADRIC QUICKLY SWINGS
THE FRONT SHUT, AND
STEPS BACK.

SANDERS ENTERS)

2s as ADRIC
joins Adric!

SANDERS: Adric, you really must try
not to antagonize Mr. Hindle.

ADRIC: I'm sorry.

SANDERS: Well
/Play along with him
son. He means well.

pan them in to corridor ADRIC: Does he?

Well, yes
SANDERS: (SURPRISED) / Of course
he does. We all do. Don't we?
Underneath it all. Now come along.

(PUTS AN ARM ROUND
ADRIC'S SHOULDERS,
AND THEY LEAVE -
THE TSS STANDING
THERE)



3B 5J 2C (wave machine)

829

3

B
MCU PANNA

21. INT. PANNA'S CAVE. DAY.

Tighten to
BCU

(TODD AND THE DOCTOR
ARE SEATED, CROSS-
LEGGED, FACING PANNA.

SHE IS CONCENTRATING
FIERCELY, PUTTING
HERSELF INTO DEEP
TRANCE. ROCKINGS,
RHYTHMIC MUTTERED
CHANTING; WHATEVER
SEEMS APPROPRIATE.

BEHIND HER, FRAMING
HER, THE CAVE MOUTH,
THE DAYLIGHT, AND
THE FOREST)

And now

PANNA: *The Mara turns
the wheel of life. It
ends as it began.* Pass through, / pass through.

830

5

J
C. 2s DOC/TODD

(TODD AND THE DOCTOR
EXCHANGE A QUICK
UNEASY GLANCE AS
PANNA RAISES HER
EYES. SHE SEEMS
TO BE STARING
RIGHT THROUGH
THEM)

TODD: Look!

(THE FOREST VIEW
IN FRONT OF THEM,
FRAMED BY THE
CAVE MOUTH, BEGINS
TO CRACK AND PEEL
AWAY. BEHIND IT)

3 next

PANNA: No harm.

Music

Music
(Cont.)

(MONOCHROME FEATURELESS
AREA THIS CONTINUES
UNTIL THE FOREST HAS
COMPLETELY GONE.)

ALTHOUGH THE FOLLOWING
SCENE IS IN BLACK AND
WHITE THE DOCTOR AND
TODD ARE SEEN IN
COLOUR)

831

3 B
CU PANNA

TODD: (cont) Tell me it's a
trick. /

(PANNA MUMBLING,
DEEP IN TRANCE)

832

5 J
C. 2s DOC/TODD

PANNA: Pass through.

833

3 B + 2C (wave machine) + 4F (Forest)
3s TODD/DOC / THE DOCTOR: (CLIMBING TO HIS
PANNA with FEET) We must do as she says.
cave mouth
in bgd. (TODD CLIMBS TO HER
FEET)

Come on.

When DOC & TODD leave FORWARD TO THE CAVE
ROLL BACK & MIX for MOUTH)

demat.

(TODD HESITATES THEN
TAKES THE DOCTOR'S
HAND. THEY WALK

1X 2A 4B 3A (wave machine)

Music
(Cont.)

772. 1 X 22. INT. THE BEYOND.

LS Kinda
and columns

(ONTO AN OBSERVATION
PLATFORM.

BELOW THEM A SMALL
GROUP OF KINDA MILL
AROUND, CONFUSED AND
LOST.

NEARBY, INCONGRUOUSLY
A DOMESTIC DIGITAL
CLOCK ON TOP OF A
SMALL DORIC PLINTH
IT CLICKS ONTO 11.56

TODD TURNS TO THE
CAVE BUT IT HAS
DISAPPEARED)

TODD: Doctor! Look! av The cave.
Panna. They've disappeared.

THE DOCTOR Look (POINTS)

Digital Clock
clicks on 11.55/56

(WE SEE PANNA STANDING
BY THE WINDCHIMES.

LS Kinda

A STRONG WIND IS
BLOWING AND THE CHIMES
RATTLE AND CLATTER
TOGETHER.

2s TODD/DOC

THE CLOCK CLICKS ON:
11.57)

PANNA by columns

2s Hour Glass/Metronome

(cont...)

PANNA by columns

LS Sundail

LS Metronome

Music
(Cont.)

Digital clock
clicks on 11.56/57

LS Kinda

Hour Glass

Digital clock
clicks on 11.57/58

Hourglass

2s TODD/DOC

BCU Trickster Mask
LS Kinda and
plinths
Follow TRICKSTER

2s TODD/DOC

LS Kinda and TRICKSTER
Zoom in on TRICKSTER

(WE THEN SEE A GROUP
OF KINDA STACKING
FRUIT, BUT THE WIND
CATCHES THE MOUND AND
SENDS IT SCURRYING
ACROSS THE GROUND.

THE CLOCK CLICKS ON:
11.58)

TODD: (cont) What's going on?

THE DOCTOR: You heard
Panna: this is the
beginning and the end.

(WE THEN SEE A GROUP
OF KINDA GATHERED
AROUND THREE OR FOUR
PLINTHS.

ON THE TOP OF EACH
PLINTH STANDS A
CLOCK. THEY ALL
READ 11.58.

SUDDENLY THE TRICKSTER
LEAPS FROM THE GROUP.
HE THEN PROCEEDS TO
ROLL AND TUMBLE AND
CARTWHEEL: AN
EXCELLENT SHOW OF
ACROBATICS.

THE KINDA CLAP AND
SMILE AND THROW
FLOWERS.

TRICKSTER RESPOND BY
ATTEMPTING MORE AND
MORE DIFFICULT
SOMERSAULTS, UNTIL HE
MISCALCULATES A BACK
FLIP AND CRASHES
AWKWARDLY TO THE
GROUND.

HE TWISTS AND WRITHS,
OBVIOUSLY IN GREAT
PAIN)

— M.2s TODD/DOC
watching

777. 2 A
Repeat TRICKSTER
in MS

TODD: We must/help him.
go and

THE DOCTOR: We can't.

(THE KINDA SURGE
FORWARD TO HELP
TRICKSTER, BUT
AGAIN A HUGE WIND
BLOWS UP AND THEY
ARE SCATTERED.

THE CLOCKS ON THE
PLINTHS CLICK ON:
11.59.

ON THE SOUND TRACK,
THE WIND BLOWS AT
HURRICANE FORCE.

— 2s Hour Glass/alarm

— Digital clock
clicks on 11.58/59

— LS Candle

— Hour Glass

— 2s TODD/DOC
watching

— PANNA by columns

THE KINDA ATTEMPT
TO HUDDLE IN A
GROUP, BUT ARE
CONSTANTLY BEING
BLOWN OVER AND
SWEPT AWAY.

SUDDENLY THE PLINTHS
BEGIN TO SWAY, FIRST
ONE COLLAPSES, THEN
A SECOND.

THE KINDA RUSH AROUND
IN GREAT CONFUSION.

TODD SHOUTING AT THE
TOP OF HER VOICE OVER
THE WIND)

TODD: Can't we do anything?
(cont ...)

(THE DOCTOR DOESN'T
REPLY.

WE THEN SEE PANNA
STANDING ON TOP OF
ONE OF THE REMAINING
PLINTHS.

PANNA STANDS, HER ARMS OUTSTRETCHED.

THE REMAINDER OF THE KINDA ARE COWERING AROUND THE BASE OF THE PLINTH.

SUDDENLY THE AIR IS FILLED WITH THE NOW FAMILIAR EVIL LAUGH OF THE ARIS-DUKKHA. THE LAUGH BUILDS IN VOLUME AS THE PLINTH PANNA IS STANDING ON COLLAPSES.

WE THEN SEE THE LAST REMAINING CLOCK ON IT'S PLINTH.

IT IS AN OLD FASHIONED DOUBLE BELL ALARM CLOCK. THE CLOCK READS TWELVE)

(02'02")

Hour glass
Zoom in

Digital clock
clicks on 23.59/00.00

Alarm clock

CU PANNA
Defocuses

TODD: (cont) (V.O.) What's happening?

THE DOCTOR: (V.O.) It's the end of everything.

(THE SOUND OF CRASHING MASONARY, LAUGHTER AND WIND BUILD INTO AN ALMOST UNBEARABLE LEVEL AS THE SCREEN DISOLVES INTO BRILLIANT WHITE.

THE SOUND OF A CHEAP ALARM CLOCK IS HEARD)

2C 4F 3B 5J

834

4

F

23. INT. PANNA'S CAVE. DAY.

MS cave entrance

Music

(INSTANTLY, THE
DOCTOR AND TODD ARE
BACK IN FRONT OF THE
CAVE ENTRANCE. *AVH*)

M. 2s TODD/DOC

THE FOREST BEYOND
THE CAVE MOUTH.

(00'03")

PANNA SITS, IN FRONT
OF THEM, EYES DOWN,
NOT MOVING)

THE DOCTOR: Did you recognise
the "laugh"?

TODD: (BEWILDERED) Aris...

THE DOCTOR: No. The Mara
within him.

TODD: But ... It's not
possible. The Mara Caused
all that to happen?

Hold them

THE DOCTOR: In a manner of
speaking.

835

2

C

MLS DOC/TODD
as they move
fwd

TODD: Look, was what we've just
saw in the future or the past?

THE DOCTOR: Both. And now we
must get back to the Dome and
stop the attack.

5 next

TODD: We'll never find our
way through the forest.

Music

Music
(Cont.)

836 5 J 2s TODD/PANNA

Well
THE DOCTOR: / The old woman must
direct us.

837 3 DOC joins

(TODD NOTICES THAT
THE OLD WOMAN IS
NOT MOVING AND
CROSSES TO HER)

838 CU PANNA

838a CU DOC

TODD: Doctor!

838a CU TODD

THE DOCTOR: What?

838a CU PANNA

TODD: (TURNING TO HIM) I
think she's dead.

838a CU DOC

(00'10")

TELECINE 35mm: (1'13") S.O.F.
T/J SLIDES S/IMPOSED

1. The Doctor Closing
Peter Davison Titlest

2. Sanders FADE OUT
Richard Todd

3. Todd
Nerys Hughes

4. Panna
Mary Morris

5. Hindle
Simon Rouse

6. Tegan
Janet Fielding

7. Adric
Matthew Waterhouse

Trickster
Lee Cornes

8. Aris
Adrian Mills

Karuna
Sarah Prince

T/J SLIDES continued

9. Incidental Music
Peter Howell

Special Sound
Dick Mills

10. Production Manager
Ann Faggetter

Production Associate
Angela Smith

Production Assistant
Rosemary Parsons

Assistant Floor Manager
Val McCrimmon

11. Visual Effects Designer
Peter Logan

Video Effects
Dave Chapman

12. Technical Manager
David Hare

Senior Cameraman
Alec Wheal

13. Vision Mixer
James Gould

Videotape Editor
Steve Murray

14. Lighting
Mike Jefferies

Sound
Alan Machin

15. Costume Designer
Barbara Kidd

Make-up Artist
Suzan Broad

16. Script Editor
Eric Saward

Title Sequence
Sid Sutton

17. Designer
Malcolm Thornton

18. Producer
John Nathan-Turner

19. Director
Peter Grimwade
C. BBC 1981